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MENDELSSOHN.

(Continued from page 282.)

ON the 12th of March, 1844, Mendelssohn conducted at Berlin the *Israel in Egypt*, in accordance with the express wish of the King of Prussia, in whose dominions our artist's works kindled the greatest enthusiasm. His music to *A Midsummer Night's Dream* was performed seven times consecutively at Danzig; and in March and April the *Antigone* was given entire. We hear of *St. Paul* being performed at Breslau, and of the *Antigone* at Athens in the original tongue, but with the modern music, a fact which Sophocles would have found difficult to realise or reconcile with the ancient strains at the Dionysia. Julius Stern, a young German composer, superintended rehearsals of the tragedy with a view to its production in Paris, where we hear of its being coldly received—"besonders die Aufführung des musikalischen Theils"—a thing not very creditable to French discernment, or the worshippers of Spontini and Auber. We believe it was heartily appreciated at the Covent Garden Theatre of London, in 1845. In the April of 1844, Mendelssohn was present at Leipzig, and assisted the Belgian violoncello player, Servais, in a public performance—with David and Servais he gave a splendid reading of Beethoven's Trio in B flat, the gem of the concert.

But London had now an immediate claim on the services of Felix: and on the very day of his arrival in England he practised with Moscheles the variations in B flat for four hands—hitherto (I believe) unpublished.* He lived, at this time, in the constant companionship of the most noted musicians of the day; and after appeared both as conductor and performer before the London public. He led his *St. Paul* at Exeter Hall; the music to *A Midsummer Night's Dream* and his Symphony in A minor at the Philharmonic, besides playing Bach's Triple Concerto with Moscheles and Thalberg, repeated on another occasion with Döhler as a substitute for Thalberg. I cannot omit in this cursory account of some of his appearances in public some mention of a monster concert in London, shewing the immense resources available during a London season, and the capacity for enjoying and enduring among English audiences. Germans will be astonished to hear that no fewer than thirty-eight pieces were set down in the programme, but the splendid phalanx of artists was a sure guarantee of success. Of the "stars," I must give the names of Mendelssohn, Grisi, Shaw, Mario, Salvi, Lablache, Staudigl, Mad. Dulcken, Thalberg, Sivori, Joachim (a pupil of David), the harpist Parish Alvars, and Benedict, whose performance with Mendelssohn and Mad. Dulcken, of a trio, *nocturne et valse brillante* elicited great admiration. At the eighth Philharmonic Concert, in July, the *Walpurgis Night* was

performed under Mendelssohn, and the day afterwards he played before a select circle in Mr. Klingemann's house, the *Variations Sérieses* (op. 54), a duet on themes from Weber's *Preciosa* with Benedict, and several accompaniments for Adelaide Kemble. But it was chiefly as a conductor that we heard his praise sounded, and nothing could be more flattering than the accounts sent to us at Leipzig, by an English correspondent, of the enthusiasm our artist created by the magic wand (*Zauberstab*), which instilled such life and energy in the sleepy spirits of the orchestra. On the 10th of July, he left London, and, after visiting Berlin and other places of less importance, determined to pass the winter at Frankfort, and devote himself exclusively to composition. His post at the Gewandhaus was filled by Gade, a young Danish artist. Of the new productions which had appeared during this year from the pen of Mendelssohn, the most important were his music to Racine's *Athalie*, and the fifth book of the *Songs without Words*, besides several vocal pieces.

At Frankfort during this period, Mendelssohn began his great oratorio, *Elijah*, by carefully arranging and connecting the words adapted to that noble musical drama. The subject had suggested itself to his mind years before he actually put pen to paper; but he wisely drew out a plan of each part before commencing the music. The music to the *Oedipus Coloneus*, the grand trio in C minor (Op. 66), the last volume of the *Songs Without Words*, the Violin Concerto, and some works of less importance, sprang into existence at this time. In Leipzig, David and Gade acted as joint directors of the musical meetings; and, if a complaint was made of the weakness in the vocal department, none could question the efficiency of the violin players, represented this season by David, Joachim, Ernst, and Bazzini. David at the last concert gave a splendid reading of the violin concerto by Mendelssohn, who had written to him on the way he wished it to be treated, and introduced some fresh cadences to make his friend's triumph the more complete. In the winter of 1845, Mendelssohn and Moscheles consented to assist jointly at the Conservatory. Miss Dolby from England had been engaged as a solo singer, and Jenny Lind was to appear at stated concerts, while David and Joachim were the chief instrumental performers. On the fourth of December, the Queen of Song, then in the zenith of her power and attractions, came before the Leipzig audience. She began with "Casta Diva," from *Norma*, and assisted Miss Dolby in the duet from *Romeo*, besides giving the air from *Don Juan*, "Ich grausam, o mein Geliebter," and the two songs of Mendelssohn, "Auf Flügeln des Gesanges" and "Leise zieht durch mein Gemüth." She sang, at a second concert, a scene and aria from *Figaro*, the "Ob die Wolke," from *Der Freischütz*; the *Finale* from *Euryanthe*, and a Swedish melody. Felix played his concerto in G minor, and No. 6 from the fifth volume of the *Lieder*. He listened to Jenny's warblings with great eagerness, sharing

* It is now published at EWEN'S.—Ed

the enthusiasm of the public, and giving vent to his feelings at last in the exclamation, "Ja, es ist eine sehr brave Person." We remember his reading one of the countless panegyrics on the gifted vocalist, and remarking, "gar nicht zu viel gesagt." On the 12th of April, 1846, Mendelssohn appeared in public for the last time as a pianoforte player, assisting David in one of the G major sonatas for piano and violin of Beethoven, and giving the C minor symphony and a "Lied" of his own.

Mendelssohn's almost undivided labour was now given to the completion of *Elijah*, which he intended to bring before the public in the August of 1846. In the early part of June of that year, he sent the voice parts to England, and a gentleman of the name of Bartholomew, known as the skilful transposer and adaptor of the "libretto," arranged the English words, taken chiefly from the 15th, 17th, and 18th chapters of the first book of *Kings*. The oratorio begins with Elijah's prophecy of the famine, followed by the cries of the sufferers; then the departure of the prophet, the raising to life of the widow's son, the destruction of the priests of Baal, the opening of Heaven, the gathering of waters, and the wondrous hymn of gratitude and praise with which the first part concludes. The second part contains the persecution and flight of Elijah to the wilderness; his glorious translation to Heaven; and the prophecy of the Messiah. Of the importance and power of the music in this work I will speak a few words hereafter. It is surprising to read of the vigour and energy which seem to have carried Mendelssohn through so much exertion this year. He undertook the direction of no less than three musical festivals which followed closely after each other. The first, at Aix-la-Chapelle, was attended by Jenny Lind and Julius Riez; the second was at Liege, where Mendelssohn brought out his *Lauda Zion*; and the third, at Cologne. At the latter place, Schiller's "Der Menschheit Würde ist in eure Hand gegeben, bewahret sie," adapted by Felix, was given by more than 3,000 men's voices with thrilling effect. He conducted, besides this piece, his "Bacchus" chorus from *Antigone*, a "Te Deum," by Bernhard Klein, and the chorus with *solo*, from the *Zauberflöte*, "O Isis und Osiris." After the festival he returned to Leipzig; I saw him myself and talked with him about the late musical meeting. The chorus of Mozart's had given him the greatest pleasure, though he praised the execution generally, and appeared satisfied with the whole performance. About the middle of August, he travelled to England, under an engagement to conduct his new oratorio at the Birmingham Festival. The programme was made up of the great works of Handel, Haydn, Beethoven, and Cherubini; but all were on the *qui vive* and tip-toe of expectation, from the announcement of the new oratorio. *Elijah* was performed for the first time in any country on the 26th August, 1846, at the large Town Hall of Birmingham. The Directors had agreed that it should be given after Haydn's *Creation*, which was performed on the Tuesday—Handel's *Messiah* and Beethoven's "Mass in D" following on the Thursday and Friday after the *Elijah*.

"How can one adequately describe" (writes a journalist) "the performances in the Town Hall? It is almost impossible in such excitement to form a dispassionate judgment, or express one's feelings with deliberation. It was a great day for the Festival, a great day for the artists engaged, a great day for Mendelssohn, and a new era for art. There were several encores, and calls for repetition, and, at the conclusion, orchestra and audience applauded the writer to the echo. This was done in direct violation of the printed orders of the Committee; but, when the heart is full, the mouth must speak. The whole scene was, in truth,

a very impressive one, though the unrestrained enthusiasm on any ordinary occasion would have been a too turbulent demonstration on the part of the public."

Such very briefly was the reception accorded by Englishmen to this great sacred work. It remains to be seen if Germany approves of such unequivocal marks of favour. I will not follow the practice of many journalists and critics of the present day, who pronounce an opinion without having sufficiently studied the oratorio to be enabled to form a fair judgment. On a slight perusal of the work, I am at once bound to disagree with those who fancy they discover a diminution of productive and original power in *Elijah*. They have not yet heard the oratorio in its integrity, and, this being so, they are incompetent critics. Let them suspend their judgment till we have heard the entire work at Leipzig—it is to be given on the anniversary of Mendelssohn's birthday. The choruses I have heard are more replete with energy and power than those of Mendelssohn's earlier days, while others bear stamp of that exquisite delicacy and refinement so peculiar to this writer. Witness, "Blessed are the Men that fear Him," "He watching over Israel," as specimens of the latter class, and, for vigour and majesty, the "Thanks be to God," "Be not afraid," etc.

I cannot omit here an anecdote in connection with this memorable Birmingham Festival, for it serves to illustrate the readiness and presence of mind which Felix possessed amid all the anxiety and difficulties of professional duty. On the last day of the Festival, Handel's *Coronation Anthem* was announced for performance. To the great annoyance of the Directors, it was found that the short recitative preceding the chorus was missing—the audience had the words before them, but the notes for the voice were not forthcoming in the orchestra. Mendelssohn heard of the dilemma. "Wait," he said, "I will help you;" and, suiting the action to the word, sat down immediately, and, in the short space of half an hour, completed a recitative with accompaniments. It was copied off while the notes were actually wet, the parts distributed, and the whole thing given *a prima vista*. There was no flaw in the performance or the composition—a moment of inspiration seems to have seized both composer and singers.

(To be continued.)

MONSIEUR DE VOS, a fashionable composer of light and easy pianoforte music, has arrived in London from Paris.

M. VIVIER, the renowned performer on the French horn, is shortly expected in London; a piece of good news which it is to be hoped may turn out as true as it is good. It is long since M. Vivier has enriched the London concerts by his talent, or enlivened the London circles in society by his wit and many accomplishments. His absence has been felt; but if he really comes again, *tant mieux*. Better late than never. M. Vivier is so often coming that he never arrives. *Qu'il arrive maintenant.*

ST. MARGARET'S, RICHMOND.—The Conservative Land Society have just issued their plan and scheme of allotment of the beautiful St. Margaret's estate, on the 7th of June next. The estate, which is about seventy-five acres in extent, is for the present portioned out into two hundred and seventy-two building lots for villas of a high class; the lots varying in price from £52 4s. 6d., up to £475 each. If we may judge from the plan, the estate as laid out will be one of the most noticeable spots on the banks of the Thames; great care having been taken to preserve the natural and artificial beauties of that fine site. We observe that a considerable portion of the park is to be preserved as a pleasure-ground, with an ornamental sheet of water, spanned by two iron bridges. A plot of ground, one hundred and sixty feet by one hundred and fifteen feet, has been reserved at the corner of the avenue for the erection of a church. From the plan it would seem to be contemplated to preserve the noble mansion erected by the Earl of Kilmorey.

PHILHARMONIC SOCIETY.

Although there was little novelty in the fifth concert, on Monday night, it was a good one, and there was a full attendance. The following was the programme:—

PART I.

Sinfonia, Letter T		Haydn.
Scena, "Soft airs around me play" (<i>Euryanthe</i>), Mr. Sims Reeves		Weber.
Concerto in G Minor, Pianoforte, Mr. Lindsay Sloper		Moscheles.
Recit. { "Non pavent" } (<i>Il Flauto Magico</i>), Miss Louisa Pyne		Mozart.
Aria. { "Infelice, sconsolata" } Miss Louisa Pyne		Mendelssohn.
Overture, "Midsummer Night's Dream"		

PART II.

Sinfonia in A, No. 7		Beethoven.
Duetto, "Bella Ninfa" (<i>Jessonda</i>), Miss Louisa Pyne and Mr. Sims Reeves		Spoehr.
Overture, "Der Vampyr"		Marschner.

The symphony in E flat of Haydn, being rarely brought forward, was not uninteresting. Still, it is one of the driest and most primitive works of the master; and, except a variation in the *andante*, and some clever writing in the *finale*, contains nothing worthy of his fame. It was played with great spirit, but did not make much impression. So many fine symphonies of the same composer are consigned to the shelf, that the choice of one so comparatively feeble was, to say the least, injudicious. We should, however, be sorry to see Haydn, the "Father of the orchestra," lose his place at concerts, where the chief attraction depends upon orchestral music; and for this reason alone, in the absence of a composition of greater pretensions, the "letter T," antiquated and *perruque* as it was, was welcome. The symphony in A of Beethoven, is one of the most wonderful inspirations of his wonderful genius. The execution of this, on the whole, was first-rate. The *allegro* was loudly encored, and well deserved the compliment, since it could hardly have been better played. Delicacy, force, and the strictest attention to light and shade, were observable throughout. As much may be said, indeed, for every movement of the symphony, which was a rich treat to the connoisseur, and thoroughly appreciated by the audience. The overture to *A Midsummer Night's Dream* needs neither description nor praise. The execution, however, though delicate in the fairy passages, was not satisfactory. The time generally was too slow, and the many unwarranted changes, alternately to quicker and slower, gave a disjointed effect to the *ensemble*. The overture of Herr Marschner is one of the closest and worst imitations of Weber. It is a sort of parody of the overture to *Euryanthe*; the second theme is parodied; the *fugato*, after the episode, for the stringed instruments, muted, is parodied; and many of the mere passages are parodied—the result being a vapid commonplace.

Mr. Lindsay Sloper's second appearance at the Philharmonic Concerts was more brilliant than his first, inasmuch as he had a great deal more to do. The concerto of M. Moscheles, in G minor, is one of the most lengthy and elaborate of those compositions for pianoforte and orchestra written chiefly with a view to show off the principal instrument. Mr. Sloper was a pupil of M. Moscheles; and it is, consequently, not surprising that this concerto should be a favourite with him. He played it last year at his own concert; and again selected it on the present occasion. While, however, two concertos of Beethoven, and at least half-a-dozen of the best of Mozart, are never performed—to say nothing of those of Mr. Sterndale Bennett, one of the first pianists and composers for the pianoforte of the present age—we cannot but think that a revival of that of M. Moscheles—which has little to recommend it beyond a series of difficult *tours de force*, and as a connected work possesses no great value—was ill-advised. Nevertheless, Mr. Sloper's performance was pointed, clear, and masterly; the applause he obtained was genuine, and his success decided.

The vocal music was beyond reproach. Mr. Sims Reeves sang the grand tenor *scena* from *Euryanthe* to perfection; and the opening movement of the first *aria* of the Queen of Night, "Non pavent," was given with faultless intonation and true feeling by Miss L. Pyne. The lovely, flowing, and melodious

duet, "Bella Ninfa, mi odierai," from Spohr's opera, *Jessonda*, was admirably sung by the lady and gentleman in conjunction. The attendance of Mr. Costa having been commanded at Buckingham Palace, Mr. Lucas, one of the directors, officiated in his place, and accomplished his duties with so much efficiency that the subscribers had no cause to regret the loss of the popular and energetic conductor in ordinary.

AMATEUR MUSICAL SOCIETY.

THE fourth concert took place on Monday evening, the 1st inst., at the Hanover Square Rooms, and was under the direction of Mr. Jekyll. The room was not so full as usual, owing, we suppose, to the New Philharmonic Society having their concert on the same night, and holding out a programme so attractive as to cause the desertion of many members from the ranks of the Amateur Society.

The selection was as follows:—

Overture, "Maritana"		W. V. Wallace.
Symphony in E Flat		Mozart.
Song, "A Pilgrim's Rest,"		Mrs. R. Cartwright.
Romance, Cornet-a-Pistons solo, "Der traum von der rose"		Prince Oscar of Sweden.
Overture, "Zelia,"		Lindpaintner.

Concerto for Violin, with New Cadenza, by Herr Molique		Beethoven.
Song, "Lurline"		S. W. Waley.
Overture, "Le Philtre"		Auber.
March, "Camp of Silesia"		Meyerbeer.

The brilliant, though somewhat disjointed, overture of Vincent Wallace was exceedingly well played, the passages in the *coda* for the violins coming out with great force and decision.

The symphony did not go so well as could have been desired. The opening *adagio* was both unsteady and uncertain. The slow movement "hung fire" considerably, and would have been much improved by an acceleration of *tempo*. The *finale*, however, went off with great spirit, the orchestra making amends in this for all previous deficiencies. The overtures of Herr Lindpaintner and Auber, were both brilliant, sparkling, and well instrumented, and given with admirable decision and effect.

Beethoven was the giant of the evening, and his wonderful concerto for the violin the feature of the concert. Though we may be inclined to doubt the prudence of selecting for performance a work crowded with so many and such great difficulties, still it served to show what vast strides music is making in England when an amateur is able to enter upon so very arduous an undertaking. Mr. Brand deserves the greatest possible credit for his performance. The loud and long-continued applause with which he was greeted at its termination will, we trust, induce him to continued study and consequent improvement. With the exception of the slow movement, which was rather unsteady, the band accompanied the concert extremely well.

Miss Messent was the vocalist of the evening, and gave the two graceful songs allotted to her with charming taste. The Vielk March, played in a most energetic manner, brought the concert to a satisfactory conclusion.

MR. ADOLF TERSCAK, a flutist, of whom the German critics speak with enthusiasm, has arrived in London, after playing with great success in Vienna, Hamburgh, etc., and before the Royal Family in Berlin.

MAD. SONTAG.—"We have happened, by the merest chance, to possess a playbill of the 8th of July, 1819, on which day *Küchen von Heilbronn* was given for the benefit of Mad. Renner. At the very end of the cast comes the lines—*Ein Köhler* (a charcoal burner), Herr Haas, *Suix Bube* (his boy), Dile. Henriette Sontag. Who ever thought, the night this bill was published, that 'Dile. Sontag, the charcoal burner's boy,' would one day fill both hemispheres with her fame as the Countess Sontag Rossi?"—*Neue Berliner Musik Zeitung*.

SACRED HARMONIC SOCIETY.

By the side of the symphony in D minor (No. 9), the Mass in D must take place among the mightiest of Beethoven's works. It gives a musical expression to prayer and adoration, with the same sublimity as its twin-sister of giant birth gives a musical tongue to the spirit of uncontrollable and boundless joy. It is less passionate than the symphony, because it treats of matters less earthly, but it is more sublime, inasmuch as the subject is more heavenly. The *Missa Solemnis* is divided by Beethoven into five parts—separate, but one—sectionally divisible, but spiritually indivisible, each part flowing into its fellow like waves in the immeasurable ocean. The "Kyrie Eleison," the first devotional exclamation, is in D major; and opens with a solemn and majestic strain for the orchestra, which is first taken up by the vocal quartet and subsequently by the entire choir. The "Christe Eleison" is expressed in a movement of pathetic sublimity, in the minor mode; the "Kyrie" is then resumed in the major with the original *motivo*, and the whole concludes with a tranquil climax. Nothing can be more devotional, and nothing more fitly lead the way to the "Gloria in Excelsis Deo," a movement of unparalleled sublimity, in which the praises of the Omnipotent are poured forth as from the throats of angels. The "Gloria" opens also in D major, with a burst of exultation from the entire orchestra, vocal and instrumental. The phrase employed here recalls the trio of the *scherzo* in the ninth symphony, although very differently used; a short fugue is introduced on the words "Laudamus te;" the "Gratias agimus" involves a graceful melody in B flat, introduced by the quartet; another smooth subject brings in the "Qui tollis;" and the expression of the words "Qui sedes ad dexteram patris" is wonderfully grand. The "Tu solus altissimus" introduces another *fugato*. The "Amen" is sublime. The voicing of the whole of this movement is exceedingly elaborate; the instrumentation is brilliant and exhilarating; and the climax is tremendous. Nothing can be more glorious than this "Gloria," which is developed with remarkable power. The *codas* are so many that there would seem to be no end; but this multiplying of climaxes is a striking characteristic of Beethoven. The excessive use of the ophicleide, an instrument rarely employed by the composer in his secular works, is remarkable in the "Gloria," and indeed throughout the *Missa*. The "Credo" is a marvellous attempt at giving musical expression to the sentiments inspired by contemplation of the inscrutable attributes of the Divinity, of his goodness and mercy, of his omniscient wisdom and almighty power; in a word, the whole declaration of a Christian's belief is uttered in music more than mortal. In design, in variety of treatment, and in completeness of development, the "Credo" is the most important part of the *Missa Solemnis*. It opens with a phrase in B flat, full of exultation, as of a true believer glorying in the acknowledgment of his faith; a fugue occurs on the words "Consubstantiale Patri"—another on the words "Et in spiritum sanctum," worked out of the first theme of the "Credo"—another, very long and elaborate, on the words "Et unam sanctam catholicae," and a fourth on the words "Et expecto resurrectionem," which is afterwards worked with the theme of the preceding. The "Crucifixus" is sublimely rendered, and the expression of the "Sepultus est" is absolutely appalling. The "Amen" commences with a quartet for the solo vocalists, with an accompaniment on the violin written very high; and the whole choir and full orchestra soon unite in the completion of a superb climax. Not to speak it profanely, this "Credo" is a complete drama, the symmetry of its plan and the variety of its detail, are contrived to produce an effect of oneness without monotony. The "Sanctus" opens with a beautiful succession of harmonies, in which the organ plays an important part. A fugue occurs on the words "Hosanna in excelsis." A fine harmonic progression, in which the organ has a beautiful pedal on G, which comes in unexpectedly and decides the key, leads to the "Benedictus" in G major, a long movement of divine melody, beautifully coloured by an accompaniment for a solo violin *obbligato*. The theme of the "Benedictus" is fugued at the end with masterly completeness. The "Agnus Dei" opens in B minor, in a strain of pathetic lamentation which is almost heart-rending—the soul weeps to hear it, and the mind is elevated by contemplation of

that great genius which can express so eloquently every modification of feeling, from the sublime to the tender, from what is divine to what is purely human. The "Donna nobis," in D major, a masterly movement, diversified by every auxiliary of genius and learning, is a glorious finish to this mighty work. Our hasty analysis can give but a faint idea of this stupendous creation, which must be heard, and heard frequently, to be understood. In eschewing the languishing melodies which are so grateful in his secular works, and which are not absent from his first *Missa* in C major, Beethoven has shewn that in his mature years he rightly considered the nature and characteristics of the music of the tabernacle. No human affections, no human passions, yearnings, tastes, prejudices, should hold a part in the severity of prayer and purity of devotion; these are addressed to an unearthly tribunal, and must not be alloyed by the leaven of terrestrial thoughts. To the Incomprehensible we speak from the soul, which is our immortal part. The idols of our weak humanity should, at the moment of such high communion, be thrust away from our thoughts. Beethoven has in this great inspiration gloriously asserted man's imperishability; and his argument considered with becoming reverence, adopted with faith and zeal, will outweigh the dogmas of the moralist and the text of the preacher.

The two performances of this extraordinary work by the members of the Sacred Harmonic Society—the first of which took place on Friday evening, the 28th ult., and the second last night—have created an immense sensation in the musical world. Most of the musicians and connoisseurs of eminence in London, besides a vast number from the provinces, have attended one or both performances. No praise can be too great for Mr. Costa, whose exertions to obtain a correct execution of the Mass have been arduous and unremitting. The solo singers—Mad. Clara Novello, and Miss Dolby, Herr Formes and Mr. Sims Reeves—had a herculean task to accomplish; but they succeeded to admiration. The band was irreproachable; M. Sainton's playing of the almost impossible violin *obbligato*, in the "Benedictus," was beyond eulogy; and the chorus (judiciously thinned for the occasion) never did themselves more credit. On the whole, the production of the Second Mass is a new laurel, well earned by the members of our great Choral Society.

MADAME PUZZI gave a *matinée d'invitation* at Willis's Rooms, on Monday last, to a large number of her patrons. The programme consisted of a quartet for two violins, tenor, and bass, by Jean Turin, well played by Sig. Bazzini, M. Nadaud, M. Vogel, and Herr Van Gelder; a new romance, by Blumenthal, sung by M. Jules Lefort; some graceful pianoforte pieces, by Blumenthal, performed by the composer, and a duet from *Roberto Devereux*, sung by Mme. Nissen Salomon and Signor Bettini. The lady will be remembered as having sung in *Norma*, and other operas, at the Princess's Theatre, some years ago. The second part contained "Una furtiva lagrima," sung by Sig. Bettini; a violin *fantasia*, composed and executed by Sig. Bazzini; Meyerbeer's *aria*, "La Mendiant," and Kücken's *lied*, "Mein Herz ich will dich fragen," known by its English title, "My Heart canst tell?" both of which were sung by Mad. Nissen Salomon; a romance, sung by M. Jules Lefort, with the harp accompaniment of Mr. J. Thomas, and Beethoven's quintet (Op. 16), for pianoforte, oboe, clarinet, horn, and bassoon, admirably executed by Mrs. F. Bowen Jewson, M. Barret, M. Lazarus, Sig. Puzzi, and M. Baumann. The attention paid to this work by the audience said something for the progress the higher classes are making in their musical education, and consequent capability of appreciating the music of the great masters. Mrs. F. Bowen Jewson (who, as Miss Kirkham, made so favourable a *début* at one of the Philharmonic concerts last season) played the pianoforte part of the quintet in a manner that entitles her to the highest praise. Her performance of the *andante cantabile*, in particular, was marked by correct phrasing and refined feeling. Signor Schira accompanied the vocal music.

THE DIRECTORS of the Beaumont Institution deserve praise for their liberal management arrangements at their last concert for the season, on Tuesday. Mad. Amedei, Mrs. Sims Reeves, Messrs. Sims Reeves, and Belletti were engaged, and were all encored in various songs, which they gave in their best manner. Signor Briccialdi made a favourable impression in a flute solo, and Mr. F. Praeger in a brilliant *Fantasia* for the piano, on a Bohemian national air, was honoured with genuine applause. Mr. Frank Mori conducted.

COLOGNE UNION OF MEN VOICES.

A very crowded audience filled the Hanover Square Rooms on Monday morning, at the first of a second series of six concerts, to be given by the Kölner-Männer-Gesang-Verein, one of the most renowned of the choral societies of Germany. The result was a musical treat of the highest order. No performance of the kind of equal merit had ever before been heard in London till last season, that of the Berlin choir not excepted.

The origin of these societies, which, under the various titles of *Liedertafel* (Song Table), *Liederkranz* (Crown of Songs), &c., now abundant in Germany, dates scarcely further back than the commencement of the present century. They were earliest cultivated at Zurich and Berlin. At the latter place, Selter, the master of Mendelssohn, did much to encourage and promote their influence. As may be guessed from the name of the most ancient of them—*Liedertafel*—the original aim of their projectors was chiefly a social one. Eating, drinking, and conversation were varied, at intervals, by part-songs (songs for several voices), the subjects of which were exclusively amatory or bacchanalian. A man of genius, however, Carl Maria Von Weber, gave an impetus to these convivial meetings, which helped to enlarge their sphere and raise their character. The composer of *Der Freischütz* set to music some of the songs of Körner (*The Lyre and the Sword*), which, during the wars with Napoleon, had an immense influence in fanning and keeping alive the patriotic sentiments of the German populations, and stimulating their hatred of the common enemy. During the peace, the choral unions of male voices continually increased, until at last there was scarcely a town or village in Germany which did not possess one or more of them. In stormy periods, such as 1830 and 1848, the *Liedertafel* has been made the instrument of political demonstrations. The periodical union of many of the societies from different towns, at meetings almost assuming the form and importance of festivals, afforded occasions for the introduction of political and revolutionary songs and choruses, which aroused the suspicion and distrust of governments. The result was their frequent suppression, and the ultimate abandonment of all songs of a political or "liberal" tendency. In one respect, the loss of this exciting element has been injurious to the artistic character of the *Liedertafel*. Composers, who devoted their talents to the production of music of this particular kind, were tempted, by the great perfection which many of the societies had attained in part-singing, to all sorts of trivial effects; and the legitimate aim of the art was neglected for the more ephemeral object of vulgar applause. It must be owned, that of late years the choral unions of male voices have greatly deteriorated; and that the feeling which used to characterise them—whether through the influence of composers or executants, equally ready to sacrifice at the shrine of immediate and short-lived popularity—has faded into something much less vigorous and healthy. The preponderance of trifling serenades and love-songs at their meetings is out of all proportion. The national songs, of which such fine examples exist, are strangely neglected; and even the best specimens of modern composers are laid aside for bagatelles, which the most perfect execution can alone make tolerable. The programme of Monday's performance by the Cologne Union, although it contained some admirable things, was by no means free from this reproach—many of the pieces introduced being very inferior in merit to some of our English glees, which, if sung by as many voices, and in the same faultless manner, would produce a better effect.

The Cologne Union of male vocalists was instituted in 1842, under the superintendence of Herr Franz Weber, who has been appointed director for life. Its members are all amateurs; and the sole object of the society is the promotion of a taste for German song, which, it is believed, must also exercise a beneficial influence on the moral elevation of the people. The proceeds of their public performances are devoted to "useful, patriotic, and charitable purposes;" and the motto they have adopted, "*Durch das Schöne stets das Gute*" ("Let the good be always attained by the beautiful"), suggests the policy upon which they act. In the great contests at the vocal festivals in Belgium the Cologne Union has carried off all the prizes. The German-Flemish Vocal Festival, the largest ever held on the continent,

was instituted by its members, and its first celebration (in 1846) was rendered memorable by the presence of Mendelssohn, who, besides being the principal conductor, composed a new work expressly for the occasion. The society numbers in all 172 members, of whom 80 of the principals comprised the force which on Monday filled the orchestra of the Hanover Square Rooms. The performance of these gentlemen may, without the slightest hesitation, be characterised as perfect. For truth of intonation, decision of accent, harmony of *ensemble*, ready command of all the gradations of force—from the strongest *forte* to the most delicate *piano*, rather breathed than sung—we have heard nothing to equal them in any body of choristers. But these desirable mechanical requisites are made the more valuable from the excellent use to which they are put. The experience and ability of Herr Franz Weber, the conductor, are uncontested. He has an authority over his vocal orchestra that admits of no denial. The slightest motion of his *bâton* changes a *fortissimo* into a *pianissimo*, as if by magic; and his beat is so clear and prompt that not a note is ever sustained by any single voice a second longer than he intends. Execution so sure and satisfactory, so unerringly correct, and so scrupulous in the observance of details, has alone an indefinable charm; but when to this are added all the varieties of expression, applied with unfailing ease and propriety, as in the present instance, the charm is doubled.

An *Abendlied* of Kuhlau, with which the concert began, although it has not much merit as a composition, at once convinced the audience that the Cologne male voices had lost none of their quality; and still better was Mendelssohn's *Wanderlied* ("Vom Grund bis zu den Gipfeln"), which followed, and united the attractions of exquisite melody and harmony to those of faultless intonation and expression. A very long solo and chorus, by Kücke, "Im Walde," was by no means so effective. The solos, for a bass or baritone voice, were prolix and insipid; while the commonplace trick of making the chorus hum a *pianissimo* accompaniment through closed lips, was carried to such an excess, that it became absolutely tiresome. It is not often we have listened to anything more trivial and monotonous. The talents and the voices of the Cologne singers were utterly thrown away upon it. The *Volkslieder* (People's Songs) of Herr Silcher—"Gut' Nacht," and "Rosetock, holde Blüth,"—were quite a relief. These, though both extremely simple, are both very catching; and the last, founded on a Swabian dance-tune, was encored and repeated. Herr Silcher, who is sub-director of the Kölner Männer-Gesang-Verein, has decidedly the gift of melody. A well-known chorus of Conradin Kreutzer, "Frühlingsnahen" (The Approach of Spring), which is heard in the streets of all the German towns, and Kücke's equally popular "Am Neckar, am Rhein," a national apostrophe to the vine and its proceeds, were both admired. The alternate unison and harmony on the words, "Am Neckar, am Rhein," one of the happiest effects of the composer of "Trab, trab, trab," which Jetty Treffz made so familiar here, produced a striking effect at each recurrence. After a rather vapid chorus by Herr Abt, the ballad composer, and a very charming and characteristic one by Ferdinand Hiller, entitled *Abendgruss*, between which was unexpectedly interpolated the somewhat bucolic "Kirchlein" (Little Church) of J. Becker, where a church bell is imitated by the bass voices, in unison, reiterating a particular note, while the others have a tune—came the very characteristic and genial *Lutzows wilde Jagd* (Lutzow's Wild Hunt) of Carl Maria von Weber. In this, one of two great patriotic songs of Körner (the other being the *Schwerlied*, or "Song of the Sword") the peculiar genius of the author of *Der Freischütz* is strongly manifest. The expression of the words "Das ist Lutzow's wilde, verwiegene Jagd," the burden and explanation of this pleasantly egotistical legend, is graphic and superb. It was majestically executed—with as much enthusiasm as point, decision, and correctness—and terminated the selection with fine effect. "Rule Britannia" was then sung with hearty spirit and good will by those loyal inhabitants of the King of Prussia's Rhenish provinces (who are probably as anti-Russian as any of us), and was followed by "God save the Queen," in doubtful English, which broad, simple, and genuine melodies, be it said, with a due respect for the past songs of Herren Kücke, Kreutzer, Abt,

and Co., carried off the honours of the concert, not merely because they were national and *à propos* to the times, nor because they were given with singular power and accuracy by the Cologne choristers, but also because, to speak the unvarnished truth, they were equal to any, and superior to most of the harmonised tunes which had been heard in the course of the selection.

The vocal programme was divided into three parts. Between the first and second, and second and third respectively, Madlle. Madeleine Gräver performed a fantasia by Thalberg, a *Lied ohne Worte* by Mendelssohn, and a study by Henselt, on the pianoforte, very cleverly. The fantasia (on *Don Pasquale*) was too long, but the others were just the thing.

At the second concert an exquisite *abendstündchen*, or serenade, from the posthumous works of Mendelssohn, "Schlaf, Liebchen," a delicious little chorus, "Der frohe Wandersmann," from the same source, and Weber's fine setting of the *Schwertlied*, or "Sword-song" of Körner were the principal features of the programme, which was agreeably relieved by some violin solos superbly executed by Herr Ernst, including two of his charming *moreaux de salon* ("Allegretto" and "Notturno"), and his fantasia on Hungarian airs. The crowd was as great, and the audience as aristocratic and fashionable as at the first concert; and the same may be said of the third, which took place yesterday afternoon. To-night there is to be an evening concert.

Mr. Mitchell is likely to make even a more profitable speculation of the Cologne Choir of Men's Voices than last season. We hope he may.

SIGNOR VERONI'S MATINÉE.—A very attractive concert was given on Tuesday morning, at the Hanover Square Rooms, by Signor Veroni, who styles himself in the bills, "Primo Baritono," from La Scala and Principal Theatres in Italy. Signor Veroni is, we understand, an Englishman, and has been singing lately in Italy with much success. The local journals speak favourably of his performance in Verdi's *Trovatore*, when that opera was brought out at Verona in the winter. It is almost impossible to pass a correct judgment on the qualifications of Signor Veroni from what we heard on Tuesday. He was so nervous that he could hardly sing a note at first; and it was only in his last song that he gave any evidence of his capabilities. All his nervousness, however, could not conceal one thing, viz., that he has a magnificent baritone voice—one of the most mellow and, at the same time, powerful we ever heard. He sang A flat clear from his chest, without the least effort. We did not greatly admire his singing in the duet "Crudel perchè finora," with Madame Clara Novello, although the audience encored it unanimously. With such a voice as he possesses, however, Signor Veroni may do anything, if he have only taste and judgment to direct it. He is engaged, we hear, for the next concert of the New Philharmonic Society, when, if he conquers his nervousness, we expect to hear a very different singer.

The rest of the concert was excellent. Mr. Sims Reeves sang Beethoven's "Adelaida" with such feeling, taste, expression, and voice combined, as we seldom hear now-a-days. Mad. Clara Novello sang the aria "Lidi Amati," by M. Schimon, with exquisite purity of voice, and a quietude entirely her own, and not the less charming for that. Mad. Novello and Mr. Reeves also joined in an Italian duet. Sig. Belletti gave the *scena*, "Sorgete," from *Maometto Secondo*—which Tamburini used to introduce into the *Donna del Lago*, when he played Roderick Dhu. He sang it with great energy and admirable execution. He also sang, with Mad. Caradori, the duet from *Semiramide*, "Se la vita." Mad. Caradori was as successful as ever in the *scena* from *Der Freischütz*. A Sig. Mariani, whose real name, we are told, is Mapleton, made his appearance as a tenor, without pretension, but not without promise.

The instrumental department was assigned to Herr Ernst and Miss Arabella Goddard. The great violinist played two of his elegant and graceful *Pensées fugitives*, and his famous *Carnaval de Venise*. He was in splendid force, and alternately delighted and astonished his hearers. Miss Goddard performed Leopold de Meyer's "Lucrezia Borgia Fantasia," and Thalberg's "Don Juan Fantasia," with astonishing ease, brilliancy, and finish, and was loudly applauded. M. Benedict and Signor Pilotti conducted.

MISS GUSELDA ARCHER'S CONCERT.—In those circles where distinguished amateurs and professors resort, a young and talented lady has lately appeared, who is now scarcely sixteen, in whom is developed powers of pianoforte playing of no common order. This young lady has been taught by Mr. Aspull, and already plays the works of the great masters, which she made apparent on Wednesday, at the Hanover Square Rooms, when she gave her first *soirée musicale*. Among other pieces of the programme, Hummel's trio, in E major, was played with care and judgment of the various *tempi*, and the rondo, more especially, with great fire and brilliancy. Miss Guselda Archer was well supported in the trio by Herr Jansa and M. Paque. The trio was received with applause by one of the most numerous audiences of the season. Hummel's compositions for the piano require an extraordinary mode of execution. In Beethoven's music the same style will seldom be suitable, as, in them, great characteristic energy, deep feeling, often capricious humour, and a sometimes very *legato*, and at others a very marked and emphatic style of playing are requisite. The sonata in C affords an illustration. The touch and weight of tone of the instrument (one of Broadwood's best) was perhaps against the pianist, who, we understand, had been accustomed to one of greater lightness and facility. Miss Archer, however, nothing daunted, attacked the sonata most vigorously, and obtained a most unequivocal success. The gem of the evening was the *Illustrations du Prophète*, which were played with fire, precision, and brilliancy, as were also the *Studies* by Mayer and Chopin. Altogether, Miss Guselda Archer's numerous friends must have been satisfied and gratified by her performances. The vocal talent was most efficient. Miss Binckes sang Macfarren's song, "Gone, he's gone," and was loudly encored. Miss Dolby sang an aria, by Guglielmi, with the greatest purity. Miss Katharine Smith, whose *début* we announced some two years ago, sang "Robert toi que j'aime," with much feeling and expression. This young lady wants nothing but physical strength. Miss Marion Adam sang "Somme ciel" with great ease, the variations being neatly given. The Misses Brougham sang their duets with their usual skill and facility. The youngest sang the "Tear" with great expression. Herr de Becker was heard to great advantage in "Adelaida," as well as in the "Farewell Song," by Kücken. Mr. Fred. Chatterton's performance on the harp was most effectively given. Mr. Frank Bodda was much applauded in his *bufo* singing. A song, by Mr. Aspull, "There is no Music on the Strings," was beautifully sung by Miss Katharine Smith. Mr. Aspull conducted.

SIGNOR MARRAS was honoured with a very brilliant audience on Wednesday last at his *Matinée*, which was held at Lord Ward's Dudley Gallery, Egyptian Hall. We have not space to give the names of the distinguished artists who assisted at the concert. The most remarkable features of the programme were four pieces from Verdi's new opera, *Il Trovatore*, and a new trio ("Tantum Ergo") by Rossini, besides a number of other interesting vocal pieces hitherto unknown in this country. Signor Marras sang, with great feeling, some new and elegant *canti d'amore* of his own—which were received with the utmost favour.

HANOVER SQUARE ROOMS.—A morning concert was given at these rooms, on Monday week, in aid of the funds of the Distressed Needlewomen's Home. The attendance of the fair sex was numerous, and we have no doubt the concert was remunerative. The programme contained a long list of artists, who gave their gratuitous assistance. These were Miss Grace Alleyne, Miss Ransford, Miss Eyles, Miss Birch, Mrs. A. Gilbert, Miss S. Cole, Madame F. Lablache, Miss Louisa Pyne, Miss E. Birch, Miss Lascelles, Miss Clara Fraser, Mdlle. Norie, Mr. Ransford, Mr. Elliot Galer, Signor F. Lablache, Mr. Francis, Signor P. Onorati, Mr. Frank Bodda, and Mr. Alfred Pierre, as vocalists; and, as instrumentalists, Miss Arabella Goddard, who played Stephen Heller's elegant caprice, "La Fontaine de Schubert," with great brilliancy—Mdlle. Louise Christine, whose harp performances were much admired, Mr. George Case, and the Messrs. Distin. The conductors were Herr Carl Wolfsohn, Mr. Charles Blagrove, and Mr. A. Gilbert.

DRAMATIC.

FRENCH PLAYS—ST. JAMES'S THEATRE.—We had so long laboured under the impression that we should have no French Plays, this season, that we were agreeably surprised when we received M. Lafont's prospectus announcing a series of twelve representations. We are sorry to find that Mr. Mitchell has withdrawn from the lesseeship, although this regret is, in a measure, diminished by his having volunteered to give the new management all the benefit of his experience and influence; on the other hand, we shall be curious to see how the speculation will be made to answer now that it is entirely in the hands of the actors themselves. We have good grounds for knowing that one of the chief reasons for Mr. Mitchell's retirement is the very high terms demanded by the stars whom he has introduced to the London public, and which precluded the possibility of the speculation proving remunerative; now that the actors have taken the helm, they will soon find out their error, we fear; at all events, they will learn to appreciate, at his full worth, the late director of the French plays, and estimate their own importance from the amount of money transferred from the pockets of the public into the treasury. They have, however, our best wishes, and more especially M. Lafont, who has earned golden opinions in England, and is regarded as an especial favourite by all classes frequenting the St. James's Theatre. Although the doors were opened on Friday the 28th ult., the formal inauguration of the French dramatic season did not take place until the following day, when some appropriate verses, written by M. Méry, were read by M. Lafont—Her Majesty, Prince Albert, the Duchess of Kent and the Duchess of Cambridge being present. At the end of the first piece, M. Lafont, who took no part in the performance, came forward, and, amid enthusiastic applause and considerable excitement, read the before-mentioned verses, which contained a well-merited compliment to Mr. Mitchell, and political allusions to the present friendly relations between France and England, which elicited the sympathies of the audience. M. Méry's composition is not worth much as a composition. There is considerable vagueness in several parts of it, and even the compliment to Mr. Mitchell, although obviously intended to be kind, might be taken for just the contrary.

The performances consisted of two pieces—M. Bouilly's comédie-historique, *L'Abbé de l'Epée*, and a pretty little comedietta entitled *La Partie de Piquet*, in both of which M. Ferville, from the Theatre of the Gymnase, took the leading parts. M. Bouilly's piece is one of the types of the now extinct order of dramatic writing much relished some fifty years ago. The same spirit of kindness which pervades all M. Bouilly's compositions, and which our readers may have had occasion to appreciate in his *Contes à ma Fille*, runs through this play, occasionally so tedious and whimsically *naïf*, at others, so earnest and genial. The story is founded on the discovery of a deaf and dumb boy by the famous Abbé de l'Epée, whose knowledge of the habits and mute language of these afflicted persons enables him to discover who the boy actually is, and to restore him to rank and fortune, in spite of the opposition of a rascally uncle. The piece is interesting, although at times very slow from absolute want of material. M. Ferville showed himself a highly intelligent actor, in spite of the prosiness of the author. His enunciation is clear and remarkably distinct, but the effect produced here was not equal to his merits, which were more fully developed in the succeeding piece, *La Partie de Piquet*, one of the last novelties of the present year, having been produced at the Gymnase in February. It turns on the susceptibility of an old nobleman who has a son, and the blunt kindness of a retired draper who has a daughter. The former is poor, and has for some time lived on the draper's bounty; the latter rich, and desirous of making the young people happy. The match is finally arranged, although not without difficulty, when in an unlucky moment the two old gentlemen sit down to a game of piquet. A difference arises, which ends by a serious quarrel, the bitterest words being used by both parties. The old nobleman prepares to quit the house with his son, but the latter contrives to send his father asleep through the agency of chloroform, and, when he awakes, he is made to believe that

the whole quarrel has been a dream; the draper consenting to help the deceit, in order to secure the happiness of the young people. The plot is absurd, but the characters are well sketched, and the intrigue well managed. M. Ferville's delineation of the old chevalier, proud, irritable, and susceptible to a fault, is an admirable specimen of histrionic art. His humour is of the most refined order of comic acting, and his pathos true to nature, without any tendency to exaggeration.

We must not omit to praise the remarkable intelligence which was displayed by Mdlle. Adrienne de Jarny in the part of the deaf and dumb boy in the *Abbé de l'Epée*. This young lady is a decided acquisition. The other members of the company are, as last year—Mesdames Vigny, Blanche, Thibault, and Messrs. Langeval, Léon, Fauvre, Tourillon, Jennetier, and Caillat.

On Wednesday, the 3rd ult., Mdlle. Luther made her *début* in the vaudeville, *Livre III., Chapitre I.*, and evinced a charming talent in her impersonation of the young married lady, who resolves to expel her husband's friend from the house. M. Ferville also appeared in his original part in *Le Réveil du Lion*, formerly represented by that excellent actor, the late M. Cartigny. The part is admirably played by M. Ferville, and confirms our high estimate of his talents.

Le Philtre Champenois, *Le Mariage au Miroir*, *La Pensionnaire Mariée*, and *La Grand'mère*, have also been played during the current week. Of the first three we have before spoken; they are amusing trifles, and were again received with favour. Of the last we may be allowed to say a few words, not on account of its novelty, it having been first produced more than ten years ago, when the principal part was played by Madame Volnys, but for its merits as a genuine comedy and an example of M. Scribe's best manner. Mad. de Chavannes is a lady of some fifty, but who still retains all the powers of fascination of her youth, combined with the experience of her maturer age. Having been crossed in love and married against her will, she transfers her affection to the son of her former lover, who has become the object of the tender interest of her young granddaughter Adine, and resolves that their marriage shall take place. To effect this is no easy matter. Adine is certainly in love with Amédée de Versigny; but the latter being of the "fast" school, is enamoured of a *grisette*. The plan adopted by Madame needs the most delicate management. She directs all her own fascinations to the young man, who at last surrenders at discretion. Thus the *grisette* is disposed of. But the difficulty is now to bring about the marriage of her granddaughter with Amédée, who has thus become over head and ears in love with herself. She affects to be capricious, tyrannical, and violent in temper, and with such success that eventually the young gentleman begins to find his prospect of happiness rather gloomy, and that he has made a bad bargain. A feigned project of marriage between Adine and an old General revives the dormant passion of Amédée for the younger lady; and, to conclude, Madame completes her work by substituting her granddaughter's name for her own in the marriage contract. The difficulties overcome by M. Scribe are immense, as may well be imagined; and they are conquered in such a manner as to leave us almost satisfied with a plot which at first sight was so absurd and improbable. Adine was charmingly played by Mdlle. Luther, and the part of the old General delineated with taste and refinement by M. Ferville. The character of Mad. de Chavannes was most creditably performed by Mdlle. de St. Georges. On Wednesday last M. Brindeau of the Théâtre Français made his *début* in *Sullivan*, a piece which has already been noticed. We doubt the propriety of Mr. Brindeau's choice. English names sound so oddly in French pieces, that an involuntary smile is raised even in the most pathetic passages, and not unfrequently a laugh disturbs the equanimity of the actor, who finds he has produced an effect quite contrary from that which he intended. We advise Mr. Lafont to stick to French pieces, French *locale*, and French nomenclature. French authors make a sad mess of English manners, and French actors do little better with English names. M. Brindeau is a man of talent, and we hope to appreciate him better in a more congenial part. Her Majesty was present, and among the audience, in a private box, were two of the Zulu Caffres, with their Cormac, who did not seem at all amused.

NOTICE.

* * * In consequence of an unusual pressure of news of all kinds, we are compelled to postpone several interesting notices of concerts, reviews of music, together with foreign intelligence and original articles. To make room for these, a supplement of Eight Pages will be given with the next number of *The Musical World*, when the last of Mr. Macfarren's papers on *Oedipus in Colonus* and the *Memoir of Mendelssohn* will appear, and the *Life of Mozart* will be continued.

THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 13TH, 1854.

THE first of June is close at hand, and no evidence yet presents itself of any unusual stir in our world of music. Is yet another year to pass away, unsignalised by any appropriate demonstration of activity on the part of English musicians? Will the foreigner be allowed to come, and go, with the sneer upon his lip? We are aware of the small esteem in which we are held by our continental brethren, and are conscious that our mission is considered rather shop-keeping than music-making. Our painters have resented the obloquy, by an appeal to Europe. Europe has answered nobly; and the names of Turner, Landseer, and others are famous over the world. But the painters of England can boast of what the musicians of England wholly lack—a literature and an *esprit de corps*. The one may perhaps be parent to the other; but, yes or no, our musicians possess neither. We own it, to our shame; for, whatever our enemies and detractors may assert, we shall continue to believe that there is an amount of musical talent in this country equal to any contingency. To mention names would be invidious. Nor is it needed; those who are informed on the subject can sum up and draw their own conclusions. We have composers of oratorios, operas, symphonies, and all kinds of chamber and vocal music. We have pianists, violinists, and players upon every instrument. We have orchestras, acknowledged by all who have heard them to be first-rate. We have voices (as good as the Italians) and singers, who, in classical music cannot be excelled. Who denies this denies the truth, in ignorance or in malice. We are accused, however, of having no "school," which without being able to define the term, we are ready to admit. We have no school then—it be so. But how readily is this accounted for? Unprotected, unassisted, we have neither the patronage of the great nor the support of each other. We have allowed ourselves to be made tools of by those whose interest it is to disunite us, and who have applied the fable of the bundle of sticks to our disadvantage.

We have no institutions, no theatres, no clubs; and we have not the energy, if we had the will, to combine and create them. An English musician thinks and lives for himself alone, caring nothing for his brethren. We do not "row in the same boat," but each divides the waves of life with his own solitary oar, neglectful of the ship of state that should carry us all together; as though in his particular person were concentrated the whole interests of the art, and the hopes, and profit, and glory of the profession. The error is a grievous one, and has led to no end of jealousies,

antagonism, and selfishness. How, while this endures, can we expect to have a "school"? We have not even a common play-ground, where mutual good feeling might be engendered, and a bright future spring from the morning of union, as the sun from the eastern hemisphere, chasing away envy, scorn, and hatred, like shadows.

Where are our National Operas, grand and comic? The French have both; we have neither. And yet, in the poor semblances which, from time to time have sprung up, our composers have not failed to distinguish themselves. The *Mountain Sylph* and *Farinelli*, *Nourjahad* and the *Night Dancers*, *Don Quixote* and *Charles II.*, the *Bondman* and the *Maid of Honour*, *Maritana*, and others (not to go back to *Aladdin* and the *Doom Kiss*), are not to be despised. On the other hand, that miserable burlesque of unity, the Society of British Musicians, with all its uncounted sins of omission and commission, did something worth remembering. It brought forward a number of instrumental composers and executants, at the head of whom was Sterndale Bennett, and at the rear, men of no contemptible pretensions. With these antecedents, it is sad to contemplate our actual condition—one so forlorn and anomalous, that the existence of a work like the oratorio of *Immanuel*, which should be a matter of general pride and felicity, is treated as a fact of little or no importance by many among us, who should know better, or speak with more reserve.

These are gloomy reflections for the present time, and seem ill assort to the year 1854, which should be a year of victory and universal exultation. But they are not out of place. On the contrary, now is the time to make them; now is the time, if ever, to repent, and mend our ways. We beseech our musical friends to use their wits, their courage, and their enthusiasm. We beseech them to do something—not stand idle, to be scoffed at. What must foreigners have thought, who went to Drury Lane Theatre in 1851 (the year of the Crystal Palace in Hyde Park), and saw the *Enfant Prodigue*, the masterpiece of a Frenchman, performed without the music? Did they not vote us barbarians? They did—and who can blame them? At Drury Lane, the operas of Mr. Balf, which have been represented in France, in Belgium, and in Germany, first saw the light; at Drury Lane, then, it was natural the Frenchman, Belgian, and German who desired to hear English music in England, should repair. But what was there to hear? Nothing—except a French grand opera, *without the music*. Where else could the foreigner go? Nowhere. The English musical drama had no home; and Mr. Balf himself, with all his popularity, might have handed about the score of a newly-finished opera, without finding a manager or a publisher!

Was this to last? Why, it was worse than when Mr. Bunn managed Drury Lane Theatre. Then, at least, we had a dozen operas by Mr. Balf, three by Mr. Barnett, one by Mr. Macfarren, one by Mr. Wallace, one by Mr. Loder, one by Mr. Lavenu, and one by Mr. Forbes, without reckoning foreign adaptations. And yet our musicians did nothing but rail against Mr. Bunn. In 1851 we had nothing whatever. Our composers, with operas in their portfolios, sought in vain for the means of representing them. What foreign director would be inclined to afford them a chance, when they were not found sufficiently attractive even for speculators at home?

"It is very easy to talk," it was said at the time, "but where is the remedy?" The answer was not to be improvised. "Surely," we suggested, "some scheme might be invented. Suppose, for example, about twenty musicians were to club

together, and take Drury Lane Theatre" (which was to let), "for the purpose of bringing out English operas, during the months of June, July, and August, when all the world will be in London. An opera by each of our best acknowledged composers might be produced with care and completeness. The prices reasonable—as no *ballet* would be necessary (the *ballet* being foreign to the purpose, and unapproachable elsewhere)—the undertaking would, we feel convinced, pay well. But there must be no negligence in the preparations. The band must be good, the chorus good, the singers good, the scenery good, and the rehearsals ample. There must be no remissness, no shuffling, no mean shirking of expenses and pains. We can see nothing impossible in the realisation of this scheme. If there are not to be found a number of musicians courageous enough to attempt it, it might be essayed by Mr. Beale and M. Jullien, presuming that we, who are most interested in the matter, rally around them zealously. It cannot be expected that M. Jullien and Mr. Beale will otherwise interfere in what does not naturally concern them. They are speculative and munificent; but their time and their energies are fully occupied. But let this, or any other plan, be carried into action. We are not particular as to form; we merely insist that something should be done—that the year 1851 should not be allowed to pass away, without the record of a single event in which the honour and advantage of the British musician are concerned. While every other trade and profession is full of activity and hope, why alone should the followers of 'the divine art' be silent and indifferent?"

What we then suggested seems now to have some likelihood of being realised—not by "twenty musicians," nor by M. Jullien, nor by Mr. Beale, but by Mr. Jarrett and his associates in the management of the Royal Opera in Drury Lane, where the performances of Italian and German operas have attracted so large a share of public attention during the last month. Mr. Jarrett, it is rumoured, has engaged Mr. Sims Reeves, and accepted an opera by Mr. Henry Smart. If this turns out to be well-founded, one more chance will be offered to English composers, by which, if they fail to profit, they deserve to sink.

IN RE ST. OLAVE'S, SOUTHWARK.

To the Editor of the Musical World.

SIR.—In the *Times* of Saturday, appeared an advertisement for an Organist for the above Church. The duties, as therein set forth, are morning and evening attendance on Sundays, Good Friday, and Christmas Day, and customary festivals and fasts, and on Thursday evening; also to give instruction in Psalmody to the school children attending the Church. The salary is £52 10s. per annum.

I will merely remark, *en passant*, that, according to the above, and even assuming that the "customary festivals and fasts" would require only just so much of the successful candidate's attendance as he would be released from during the school children's holidays, he would have to be at St. Olave's just *two hundred and twelve* times in the year, making his remuneration, on the average, not quite 4s. 11½d. a time! But it is not now my purpose to speak so much of the inadequacy of the salary (which is not peculiar to St. Olave's), but of the startling announcement appended to the aforesaid advertisement, that the Committee will have eminent professional advice, and that the **SUCCESSFUL CANDIDATE WILL HAVE TO PAY THE EXPENSE OF THE UMPIRES!!!**

Comment, Sir, would be superfluous, but I think it only right to call the attention of the whole profession to this affair, in the hope of averting the possibility that any "eminent professional advice" might be unwittingly entrapped into lending itself to such a disgraceful transaction.

I am, yours truly,
JUSTINA.

May 8th, 1854.

ROSSINI AND OTELLO.

To the Editor of the Musical World.

SIR.—In a letter from "A Subscriber to the Opera," in your number for May 6th, it is affirmed that there is no such composition as the aria d'entrata, "Quando guerier," in Rossini's opera, "Otello." Allow me, through the medium of your interesting journal, to inform the writer, that Grisi introduced it into that opera some years since, and it is from an opera by Mercadante, "I Briganti." Should you not be aware of this, I hope it will be sufficient apology for thus troubling you.

I am, sir, yours, &c.,
A SUBSCRIBER TO THE "M. W." AND A ROSSINI-ONIAN.

EDWARD, NOT FREDERICK.

To the Editor of the Musical World.

DEAR SIR.—My attention has been directed to a recent number of the "Musical World" wherein it is stated that Mr. Frederick Chatterton (of Drury Lane Theatre), has been presented with a silver snuff-box. It was Mr. Edward Chatterton (of Drury Lane Theatre) who received that honour, and not myself. Your insertion of this will oblige,—

Yours truly,

FREDERICK CHATTERTON.

(Harpist to H.R.H. the Duchess of Gloucester.)

8, Duchess-street, May 12th, 1854.

NEW PUBLICATIONS.

"LE LAC." Caprice par Emile Prudent. Boosey and Sons.

M. NIEDERMEYER, in his well-known romance, *Le Lac*, has furnished M. Emile Prudent with a graceful subject for a caprice, which the brilliant French pianist has treated with his usual piquancy and individuality of manner. *Le Lac* is a short *fantasia*, in the style of *La Sonnambula*, which it rivals in difficulty. It is a favourable specimen of M. Prudent's peculiar style, and, in its way, it is quite as good as *Le Réveil des Fées*, one of the most deservedly popular of its author's compositions. The Parisian *virtuosi* have taken *Le Lac* into especial favour, and, whenever it is played by the author, or his more advanced pupils, it is redemanded. We have little doubt that it will meet with as much favour here, since it is as elegant as it is showy and effective.

"THERE IS JOY, THERE IS JOY." Song. The Poetry and Music by Sophia Elizabeth Yaunge. Shepherd.

If space permitted, we should be justified in reprinting the words of Mrs. Yaunge's very pleasing song, since, though not strikingly original, they are full of pure and unaffected sentiment, expressed in language both poetical and clear. Mrs. Yaunge's music is simple and pretty, to say the least of it. Were she to abandon musical and devote herself to poetical composition, she would gratify thousands of readers, and at the same time provide opportunities for our vocal composers of setting quite a different kind of verse to music than the commonplace ballad-poetry that is now so unhappily in vogue.

SIGNOR BRICCIALDI's *Soirée Musicale*, on Monday last, gave great satisfaction to a fashionable audience. Signor Briccialdi executed several favourite solos, with effect, upon his newly invented flute. He was assisted by Mesdames Amedei, Cesarini Hermann, and Stabbach; Messrs. Bettini, Ciabatti, and Piatto. Mdlle. Coulon played Heller's "Truite" on the pianoforte in a brilliant and graceful manner. Signor Piatto was great as ever in a violoncello solo. Mad. Amedei sang "Ah mon Fils" with pathos, and Mdlle. Hermann was successful in the Cavatina from *Der Freischütz*, and two pretty German songs by Mr. F. Praeger. The concert went off with spirit, Messrs. Bellini and F. Praeger conducting.

CHELTENHAM.—Madame Montignani's concert for the benefit of the soldiers' families came off on Friday evening, April 28th. Madame Montignani performed several solos on the pianoforte, which gave great satisfaction. Miss Henderson, Miss Watchman, Mr. Evans, and Mr. Mills, with other respectable artists, assisted by their various efforts in rendering the concert attractive. The profits, amounting to 30*l.*, have been handed over to the London Committee.

ROYAL ITALIAN OPERA.

THE second performance of *Fidelio*, on Saturday, attracted a still greater audience than the first. The general execution, moreover, betokened improvement, and several points which, on the first night, from some mismanagement in the *mise-en-scène*, fell flatly, were received with enthusiasm on Saturday. Mdlle. Sophie Cruvelli was "in splendid voice," as the phrase goes, and sang with overpowering energy and effect throughout the opera. She was recalled after the magnificent *scena*, in which occurs the heavenly apostrophe to Hope, again at the end of the first act, and again at the fall of the curtain. Sig. Tamberlik sang even better than on the first night; while Mdlle. Marai, Sig. Tagliafico, and Sig. Susini were as careful and efficient as before. Beethoven's masterpiece was never listened to with deeper attention, and never created a more profound impression.

The ever-welcome *Barbiere* was more welcome than ever on Tuesday. It brought back Sig. Mario in his most finished part of Conte Almaviva, and introduced Sig. Lablache, for the first time at the Royal Italian Opera, in his celebrated character of Dr. Bartolo. Sig. Ronconi was Figaro, of course, and Mad. Bosio appeared for the first time in England as Rosina—a part which she has recently sustained with distinguished success at the Académie Impériale in Paris. Sig. Tagliafico essayed Don Basilio for the first time, and made the music-master more characteristic and thoroughly comic than any artist we have seen in the part since Sig. Ronconi played it at Her Majesty's Theatre some years ago—winning his maiden reputation in this country as a comic artist of the first water. The performance may well be supposed to have afforded an unusual treat to the audience. The house was crowded in every part, and Her Majesty and Prince Albert were present. The reception accorded to Sig. Mario was enthusiastic, and Sig. Lablache was literally overwhelmed with applause when he appeared at the window, and on his entrance upon the stage. Allowing for a halt in the serenade, "Ecco ridente"—attributable to some alterations which had been made last season for Sig. Luchesi, and of which Sig. Mario had not been apprised—the great tenor sang exquisitely throughout, and acted with all his accustomed ease and gentlemanly deportment. No tenor—from Garcia to the present time—has ever sung the music of Almaviva with such incomparable grace and perfect finish as Sig. Mario. It is the model and despair of all tenors. Sig. Ronconi at last has found his match for whimsicality and humour; it was a trial of strength between him and Sig. Lablache as to who could make the audience laugh the loudest and the oftenest in the shortest space of time. The audience, indeed, laughed more than enough, and the music sometimes rather lost than gained by the transcendent *bouffonnerie* of Figaro and Bartolo. Mad. Bosio was a lark-like Rosina, but would have still more thoroughly satisfied us had she been occasionally more regardful of the text of the author. When she did confine herself to Rossini's score, nothing could be more delicious than her singing. The music of Rosina is a little too low for Mad. Bosio, and on this account she has transposed the *cavatina*, "Una voce," half a tone. Her ornaments and roulades in this and the duet, "Dunque io son," were marvellously executed.

P.S.—We notice, in a postscript, what we omitted to state in the body of our article, that Sig. Tagliafico's "La Calunnia" was one of the grand features of the performance. It was sung with infinite quaintness and humour, and with no ordinary power of voice and artistic skill, and, moreover, made an immense sensation. The whole house cheered Sig. Tagliafico at the end, and the

cheers were repeated when he modestly declined the encore which was unanimous.

On Thursday, *Don Giovanni* was produced, and attracted the most crowded audience of the season. Every seat and standing place was occupied, and, although a non-subscription night, the boxes flashed with the light of beauty and of jewels. Who, then, can say Mozart's masterpiece is not attractive to our "rank and fashion?" Sig. Tagliafico retained his part of the *Commendatore*, Sig. Polonini that of *Masetto*, Sig. Tamberlik *Ottavio*, and Sig. Ronconi, a second time, at the absolute entreaty (we are informed) of the management, *Don Giovanni*. The ladies were all new. Mdlle. Sophie Cruvelli was *Donna Anna*; Mad. Bosio, *Zerlina*; Mdlle. Marai, *Elvira*; and Sig. Lablache, *Leporello*. The cast looked powerful in the bills, and had the part of *Don Giovanni* been suited to Sig. Ronconi, it would hardly have been possible to improve it—unless, by the way, Mdlle. Albani had been substituted for Mad. Bosio, and Mad. Bosio had taken the place of Mdlle. Marai. *Don Giovanni*, however, does not at all suit Sig. Ronconi. The great and renowned artist, the most versatile and accomplished genius on the Italian stage, is quite out of his element in the character. He is aware of this, and can do nothing with it. Sig. Lablache acted *Leporello* with more reverence than we ever remember him to have demonstrated, and refrained from all inappropriate *badinage* in the last scene. If his singing was not always as powerful as in his best days, it was no fault of his. Time will make inroads, even upon the giant organ of Harlaam. In the duet, "Statua gentilissima," however, Sig. Lablache was inimitable, and in the grand *sestet*, "Sola, sola," he was magnificent.

Mdlle. Sophie Cruvelli's *Donna Anna* is, perhaps, more thoroughly studied, more dramatic, grand and impressive than even her *Fidelio*. No artist, excepting Pasta, has ever made so much of the first scene, where *Donna Anna* laments over the dead body of her father. This was intensely passionate and natural, besides being a new and striking embodiment of the situation. The grand *scena* and *aria*, "Or sai chi l'onore," where *Donna Anna* first discovers that *Don Giovanni* is her intended betrayer, was a magnificent display of vocalisation, and quite electrifying in its dramatic energy. Nothing, indeed, could be more superb, nothing more highly artistic, than the reiterated ejaculation, "Oh Dei!" and the recitatives, in which *Donna Anna* describes the dastardly conduct of the profligate nobleman, were delivered with an earnestness and agitation of manner worthy of *Rachel* herself. Mdlle. Cruvelli was applauded by the whole house. The trio of the masks, "Protegga il giusto cielo," was sung to perfection by Mdlles. Cruvelli and Marai, with Sig. Tamberlik, and unanimously encored. The air, "Non mi dir," usually omitted, was restored by Mdlle. Cruvelli, and admirably sung. She was recalled at the conclusion. Why did not Sig. Tamberlik follow so good an example, and reinstate the charming air of *Ottavio*, "Della sua pace," which Mr. Sims Reeves has been lately singing with such effect? Mad. Bosio's *Zerlina* would have been irreproachable had she infused a little more expression into the character, and attended more to the business of the scene. This clever lady must be informed that "Batti, batti," and "Vedrai carino," are both addressed to *Masetto*, and not to the pit. The encores obtained for these two songs were justly merited by Mad. Bosio's perfect singing. Mdlle. Marai continues to improve her position. The ungrateful and arduous part of *Elvira* has seldom been more carefully and effectively represented. The fine air, "Mi tradi," was admirably given, while, for her share of the trio, and the *sestet*, the young artist is

entitled to unqualified praise. Sig. Tagliafico was as powerful and impressive as ever in the *Commendatore*—which part he has made entirely his own—and Sig. Polonini is as good and pleasant a *Masetto* as could possibly be desired.

Sig. Tamberlik, who makes a real acting part of Ottavio, sang magnificently. His "Il mio tesoro" created as great a *furore* as ever, and was encored tumultuously—after which he was unanimously recalled.

The band and chorus, under Mr. Costa, went even better than usual, and the military band in the ball scene was admirably in tune.

The *Barbiers* will be repeated to-night, and *Fidelio* on Tuesday.

MAD. PYNE GALTON'S BENEFIT CONCERT took place yesterday se'nnight, at the Hanover Square Rooms. There was a small, but efficient orchestra, and the instrumental pieces comprised the overtures to *Prometheus* and *Figaro*, and Mendelssohn's concerto in G minor, played by the *beneficiare*. Among the vocalists were Miss Louisa Pyne and Miss Dolby. The former was encored in two songs, and Miss Dolby obtained great applause in a pleasing ballad of Leslie's. Mad. Pyne Galton also played a fantasia (*Hommage to Thomas Moore*). A solo on the violin by Sig. Bazzini, and on the concertino by Mr. R. Blagrove, were the other instrumental pieces. Miss Pyne was encored in a Scotch song. Miss Messent, Mrs. Inman (late Miss F. Stirling), Mr. A. Graham, and Mr. Rosenthal, also sang.

SHEFFIELD.—The fifth and last concert for the season of the Sheffield Vocal Union took place in the Music Hall, on Thursday evening, the 27th ult. The principal vocalists were Miss Seale, Mrs. Jessop, Mr. Inkersall, and Mr. Shirley, who, together with an efficient chorus, gave great satisfaction to a numerous audience. Miss Seale was encored in "Ellen and Patrick." Mr. G. J. Worsley played Mendelssohn's *Andante* and *Rondo Capriccioso*, and Thalberg's *Mosé*, the latter, and the least interesting piece, being encored. The performances were ably conducted by Mr. J. S. Walker.

PLYMOUTH.—The third concert of the Devon and Cornwall Philharmonic Society took place on Wednesday, the 3rd inst., at St. George's Hall, Stonehouse. There was a large attendance of the fashionables of the neighbourhood. The most effective item in the concert was the performance of Mrs. H. Reed, on the pianoforte. She played Mendelssohn's concerto in D minor with full band, and was very much applauded. Lord Graves sang a grand aria from Rossini's *Assedio di Corinto*, and displayed considerable talent as an amateur singer.

BATH.—Messrs. Milson and Sons gave two concerts at the Assembly Rooms the week before last, Friday evening, and on Saturday morning. The vocalists were Mesdames Weiss and Dolby, Messrs. Sims Reeves and Weiss; the instrumentalists, Miss Arabella Goddard and Mr. George Case. Both concerts were well attended, and gave the highest satisfaction. Mr. Sims Reeves was encored in nearly every thing he sang. His greatest hits, however, were Beethoven's "Adelaida," and the *romanza*, "Un impero," from the *Prophète*, which he sang exquisitely. Miss Arabella Goddard's performances were among the most interesting features in the programme. Her appearance at once enlisted the audience in her favour; and the most critical ear and most exacting taste could have found no fault with her rendering of one of Mendelssohn's *Lieder ohne Worte*, and Thalberg's fantasia on *Don Giovanni*, which exhibited her wonderful mechanism and consummate ease and grace to the highest advantage. At the morning concert, the next day, Miss Goddard played a sonata of Beethoven (in A flat, Op. 26), and Leopold de Meyer's *spiritual* and difficult *fantasia* on *Lucrezia Borgia*, with equal success. Mr. Sims Reeves sang Herr Molique's beautiful romance, "When the Morn is brightly shining," to perfection; and the audience were enchanted with Miss Dolby's singing. Mr. Case accompanied the vocal music with great care; but why did not Miss Goddard play "Adelaida" for Sims Reeves.

HERB FISCHER, the celebrated German barytone, is engaged at the Royal Italian Opera, and will shortly make his appearance.

FOREIGN.

NAPLES.—The theatres closed for the feast of St. Gennaro, with *Il Furioso* (Donizetti) at the Fondo, and *Il Trovatore* (Verdi) at the Teatro Nuovo. At the first of these theatres, rumour speaks of a new opera in rehearsal, entitled *Elvina*, by Gioia; as also of an *opera seria* by Miceli. It is expected that Pacini will go to Paris to superintend the rehearsals of his opera *Gli Arabi nelle Gallie*, to be produced next autumn at the Italian Opera.—Among the composers engaged to write for the Teatro Nuovo are Mercadante, Ricci, Fioravanti, Giannetti, Valenza, and some half dozen others, who are to write if the first-named give them a chance, or their works, which is likely enough, are damned by the public. The *soprani* are numerous, if not select; among them we may mention the names of Signors Cappelli, Scheggi, Tilli, and Chameroy; tenors, Villani and Colli; *bassi buffi*, Fioravanti and Pasquale Savoja (*coll' obbligo della maschera*, that is to say, he may be obliged to wear a mask in certain grotesque characters); *bassi serii*, Brignole, Squarcia, Castelli, and Brondi; director of music, Mollo. The orchestra is composed of thirty musicians, no great number for a theatre considerably larger than Covent Garden.

MILAN.—The spring season commenced in Italy on the 17th of April. In this city there are three theatres open with operas—the Carcano, the Radegonda, and the Re. The first was inaugurated with Bellini's *Puritani*, and, as it had not been represented here for several years previously, it was expected to have been well received; but, unfortunately, some of the artists did not correspond to the general expectation of the public, and consequently the opera has been a failure. *La Fausta* of Donizetti was the second opera produced, and made a complete *iasco*, on account of the incapacity of the artists. The third opera, *La Sonnambula*, with other artists, has been more fortunate. The *prima donna*, Signora Almonti, has a sympathetic voice, and executes some of the difficulties tolerably well. With perseverance and study, she may rise in her career. At the Theatre Re, affairs have gone better; the artists generally having been greater favourites. The first opera was Mercadante's *Giuramento*. The *prima donna*, Signora Vera Lorini, showed herself an artist of much dramatic intelligence. Her singing, if not of the best school, displayed depth of passion; but, unfortunately, she has a disposition to force her voice beyond its natural powers, which defect renders it anything but agreeable. The *opera buffa*, the *Brewer of Preston*, of Luigi Ricci, has been the second represented at this theatre. This opera was composed for the Theatre La Pergola at Florence, in the Carnaval of 1846—at which place it was judged rather severely. It contains many pieces full of *brio* and vivacity, and the instrumentation is good, in the Riccian style. The execution was, to a certain extent, praiseworthy: the veteran *buffo*, Cambiaggio, was much applauded; but, upon the whole, some of the characters have been ill chosen by the author—it, therefore, does not give the most favourable impression of what it is intended to represent. At the Radegonda, several representations have been given of the *opera buffa*, *Un' Avventura di Scaramuccia*, also of Luigi Ricci, with the *buffo antico*, Signor Vincenzo Galli, as *Protagonist*, composed expressly for him many years ago. He was warmly applauded in all his pieces. The other artists were incapable of doing anything like justice to the graceful and flowing melodies with which the opera abounds, consequently *Un' Avventura di Scaramuccia* has been a *semi-iasco*. The second opera was the *Gemma di Vergy*, with new artists, but with less fortune than the first—the *prima donna* being utterly devoid of everything that constitutes an artist. The new opera entitled *La Podestà di Gorgonzola*, of the *maestro-dilettante* Cagnola, will be represented in a few days.—Balfi is here. One of the two new operas he is composing is to be produced, in a short time, at the Royal Theatre, Turin.

GENOA.—At the Theatre Carlo Felice, the new opera of the *maestro* Enrico Petrella, entitled *Il Marco Visconti*, has had a brilliant success, both the composer and the artists being called at least twenty times before the curtain.

CHEMONA.—The oratorio of *Saul*, by Buzzi, was applauded both for the music and execution.

VENICE.—The Teatro San Benedetto opened with *Lucia di Lammermoor*, which had, upon the whole, success. The principal parts were sustained by the following artists: Lucia, Signora Arrigotti; Edgardo, Signor Landi; Ashton, Signor Coletti. Amongst the pieces most applauded were, the cavatina of Signor Coletti, who was honoured with two calls before the curtain—the duet between Lucia and Edgardo—and the duet between the *prima donna* and the *baritono* in the second act. The second opera was *I Due Foscari* of Verdi, with the *prima donna*, Maria Spezia; *tenore*, Landi; and the *baritono*, Coletti.

ROME.—The new *opera-buffa*, by Lauro Rossi, at the Teatro Valle has been successful; it is entitled *I Monetari falsi*, and was played by Amalia Zecchinini, Marietta Mollo, Enrico Testa and Ettore Mitterpoc. *Norma* has also been given several times.

FLORENCE.—The Theatre Leopoldo was opened with the *Linda* of Donizetti, and a grand ballet, *La Vendetta di Medea*, by the composer and *Ballerina* Mochi. The opera was tolerably, the *ballet* quite, successful.—Verdi's *Rigoletto* is in rehearsal at the same theatre; the English tenor, Mr. Croft, is to sing the principal part. A new *opera buffa* is also in preparation, the music by one Tilli, entitled *Il Cantastorie*; the book by Canovai. A new *ballet*, called *Il Birrichino di Parigi*, has been given.—On the 29th ult. a concert was held at the Pergola for the benefit of the poor. Rossini is again on the horizon: there were no less than four pieces of his in the programme, viz., the cavatina from *Maometto*, the rondo-finale of *Cenerentola*, the finale of *Mose*, and "Bell Raggio," sung by Mad. Barbiere-Nini.

ALESSANDRIA.—A Mass by Gibelli was performed on Easter Sunday. It is spoken of as a work of promise, although not in the strict religious style.

TRIESTE.—Several pieces of Sacred Music were produced at the Cathedral of San Giusto Martire, a *Te Deum*, a *Tantum ergo*, a *Miserere*, and several Masses, composed by Luigi Ricci.

LETTERS FROM EMINENT MEN.

NO. III.

From
W. A. MOZART.
[TO HIS WIFE.]

Dresden, April 16, 1789.
Half-past 11 at night.

WHAT—again at Dresden? Yes, indeed, my dear—and now I will tell you all about it. On Monday, the 13th, after breakfasting at Naumann's, we all repaired together to the castle chapel to hear one of his masses. Naumann directed it in person—it was but a so-so affair. We were placed in the oratory, in front of the orchestra. Suddenly, Naumann jogged me by the elbow, and introduced me to M. de König, Director of Amusements—(the sad amusements of the Elector). He received me cordially, and asked whether I expected to play before his Serene Highness. I replied, that it would be a great favour for me, but, that not being master of my time, I was unable to make a long stay at Dresden; and there the matter rested. The Prince, my fellow traveller, invited the Naumanns and Duschek to dinner. While we were at table, I received information that the next day (Tuesday), at half-past five in the evening, I was expected to play at court. This was an unheard of piece of fortune here, where it is so difficult to obtain a hearing, and you know, I never reckoned upon Dresden. We had arranged a quartet among us, at the *Hotel de Boulogne*, with Antoine Teyber, the town organist (as you know) and Herr Kraft, violinist to the Prince Esterhazy. Herr Kraft is here with his son. I had seen both these gentlemen at the chapel. At this little party, I played the trio which I wrote for Herr Puchberg, and it was tolerably well executed. Duschek sang many things from *Don Juan* and *Figaro*. At court, I played the new concerto in D. The next day (the 15th), in the morning, the Elector sent me a very handsome snuff-box. We dined at the Russian Ambassador's, where I played a great deal; after dinner, we agreed to go and hear an organ; we arrived there, in a carriage, about one. Naumann was of the party.

You must know that there is one Haessler here, who is organist at Erfurt, and pupil of one of the pupils of Bach; his strength

lies in the organ and clavichord. As I was from Vienna they thought I could not play in that style. I seated myself at the organ and executed some passages. The Prince Lichnowsky, who knows Haessler very well, persuaded him, not without difficulty, to play. Haessler knows by heart some of old Bach's modulations, and that's all; he has no idea of playing a fugue properly; his style wants solidity; *he seems to be a kind of Albrechtsberger*. We afterwards returned to the hotel of the Russian Ambassador, in order that Haessler might hear me on the piano; he played himself also. I think Averhammer quite as clever as he—by which, you may suppose, he has lost much in my estimation. From the Ambassador's we adjourned to the Opera, which is pitiable. Guess whom I found among the singers? Rosa Anservisi. You can imagine her delight at seeing me once more. The *prima donna*, Allegri, is much better than Jérarése. After the play we returned home. Then came the happiest moment for me; I found a letter from thee, so passionately desired—my dearest—my best!—Duschek and Naumann were there as usual; I went immediately in triumph to my room—I covered thy letter with kisses ere I opened it—and then I rather devoured it than read it. I remained upstairs for a long time, for I could not tire of kissing it and reading it. When I rejoined the company, the Naumanns asked me if I had a letter, and on my replying in the affirmative they congratulated me cordially, for I had been complaining every day of not hearing from you. These Naumanns are excellent people.

And now let us talk about thy dear letter. Another time you shall hear the rest of my adventures at Dresden, up to the moment of my leaving.

My dear little wife, I have a host of prayers to make to thee:—

1st.—I pray thee, be not sad.

2nd.—I pray thee, take care of thy health—and be careful of the spring air.

3rd.—I pray thee, do not walk out alone, or rather, do not walk out at all.

4th.—Be certain of my love for thee. I have not written thee one letter without thy portrait before my eyes.

5th.—Respect, in thy conduct, not only thine own honour and mine, but likewise *appearances*; be not angry with this prayer—you ought to love me the more, seeing that I am particular on the point of honour.

6th and last.—I pray thee write to me more at length. I am anxious to know if my brother-in-law, Hofen, arrived the day after my departure; if he comes oftener, as he promised me he would; if the Langs come sometimes: if they are going on with your portrait; what kind of life you lead—all things, in fact, which interest me much, as you may well imagine.

Now adieu, my very dear, my very good. Think, that every night, before going to bed, I talk to your picture, at least for half an hour, and ditto, when I awake in the morning.

The day after to-morrow, April 18, we leave here; for the future you must write to Berlin—*post office*.

O Stri! Stri! I kiss thee 1095060437082 times (there is something to practice you in figures), and am ever thy faithful husband and friend.

W. A. MOZART.

The rest of my adventures at Dresden immediately—Good night.

MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—Mr. George Lake's "Daniel," &c., St. Martin's Hall.—Miss Cole and Mr. A. Gilbert's Soirée Musicale, Willis's Rooms, King Street, St. James's. Half-past eight.—Cologne Choral Union, Grand Concert, Hanover Square Rooms.

WEDNESDAY.—Mr. Hullah, "Immanuel," &c., St. Martin's Hall.—Royal Society of Musicians, "Messiah," Exeter Hall.—Cologne Choral Union, Concert, Hanover Square Rooms. Half-past seven.

FRIDAY.—Signor Ferrari, Concert, Hanover Square Rooms.—Herr Lichtenstein's Soirée Musicale, 76, Harley Street.—Cologne Choral Union, Hanover Square Rooms. Eight o'clock.

SATURDAY.—Mr. F. Chatterton's Grand Concert, Willis's Rooms, St. James's. Three o'clock.

ADVERTISEMENTS.

MISS ARABELLA GODDARD begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers. Full particulars will be shortly announced.

ST. MARTIN'S HALL.—On Monday next, May 15th, ROSSINI'S "STABAT MATER" (for sketch of which see MUSICAL WORLD of April 22nd) and GEORGE LAKE'S successful Oratorio DANIEL. Madame Clara Novello, Miss Dolby; Messrs. Sims Reeves, Champion, Weiss, Formes. Apply early for Tickets, 2s., 3s., and 5s., at the Hall, at Addison's, 210, Regent-street, or to Mr. G. Lake, Addington Place, Camberwell.

MR. G. LICHTENSTEIN has the honour to announce that his EVENING CONCERT will take place in the Réunion des Arts, 76, Harley-street, on Friday, May 19. To commence at Eight o'Clock precisely. Vocalists—Mdlle. Agnes Büry, Mad. Nissen Salomon, Mad. Dori, Mdlle. Hermann, Mons. Jules Lefort, Herr Gustav Hözel (K. K. Hofopernsänger). Instrumentalists—Violin, Herr Jansa; Pianoforte, Mdlle. Clauss, Mr. G. Lichtenstein. Conductor, Mr. Grattan. Tickets, Half-a-guinea each. To be had at all the principal Musicsellers, and of Mr. Lichtenstein, 5, Euston-place, Euston-square.

MISS BINCKES has the honour to announce that her FIRST SOIREE MUSICALE will take place at the Philharmonic Rooms, Newman-street, Oxford-street, on Friday, May 26th, to commence at Eight o'clock precisely. Tickets to be had of Messrs. Cramer, Beale, and Co., Regent-street.

MISS STABBACH begs to announce that her FIRST ANNUAL CONCERT will take place at the Queen's Concert Rooms, Hanover-square, on Wednesday Evening, May 24th. Vocalists—Madame Nissen Salomon, the Misses Brougham, and Miss Stabbach, Signor Marras, Mr. Benson, and Mr. Hamilton Graham. Instrumentalists—Herr Paner and Signor Noronha; Flute—Signor Paggi. Conductors—Signor Li Calsi and Mr. W. G. Cusins. Tickets—Reserved Seats, 5s.; Numbered Stalls, 10s. 6d. each; at the principal Music-sellers, and of Miss Stabbach, 11, Edgware-road, Hyde-park.

SIGNOR AND MADAME FERRARI beg to announce that their ANNUAL CONCERT will take place at the Hanover Square Rooms, on Friday evening, May 19th. Vocalists: Madame Mortier La Fontaine, Miss Augusta Thomson, and Madame Ferrari; Messrs. Herberle, H. C. Regaldi, Wallworth, and Signor Ferrari. Instrumentalists: Piano, Mrs. F. B. Jewson and Mr. George Russell; Concertino, Signor Giulio Regondi; Harp, Mr. John Thomas; Violoncello, M. Paque and Mr. Schroeder; Violin, M. Folkes. Accompanists: Messrs. Lindsay Sloper and G. Russell. Tickets, 7s., to be had of the principal music-sellers. Reserved Seats, 10s. 6d., to be had only of Signor and Madame Ferrari, 69, Upper Norton Street, Portland Place.

UNDER THE IMMEDIATE PATRONAGE OF HER MOST GRACIOUS MAJESTY THE QUEEN, His Royal Highness Prince Albert, Her Royal Highness the Duchess of Kent, Her Royal Highness the Duchess of Gloucester, Her Royal Highness the Duchess of Cambridge.

MR. BENEDICT'S ANNUAL MORNING CONCERT will take place at the Hanover Square Rooms on Friday, June 23, 1854, when the most eminent available Vocal and Instrumental talent will be engaged to deserve the distinguished patronage it has enjoyed for so many years. Full particulars will be duly announced. Reserved Seats, One Guinea each, may be had at the principal Music Sellers and Librarians; and of Mr. Benedict, 2, Manchester Square.

COLOGNE CHORAL UNION.—DER KOLNER MANNER GESANG VEREIN.—Arrangements for the Week.—Mr. Mitchell respectfully announces that the CONCERTS of this distinguished Society will take place at the Hanover-square Rooms, in the following order:—On Monday Morning, May 15; Wednesday Morning, May 17; Friday Morning, May 19; and the last Concert on Saturday Evening, May 20. The Morning Concerts commence at Half-past Three, and the Evening Concert at Half-past Eight. Reserved seats, 10s. 6d.; Unreserved seats, 5s.; which may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street.

W. H. HOLMES'S SECOND PIANOFORTE CONCERT will take place at the Hanover Rooms on Saturday morning, May 27; to commence at Two o'clock. Tickets, all reserved, 10s. 6d. each; to be had of Mr. W. H. Holmes, 36, Beaumont-street, Marylebone.

ST. MARTIN'S HALL.—On Wednesday, May 17, will be performed LESLIE'S NEW ORATORIO—IMMANUEL, under the direction of Mr. John Hullah. Principal vocalists—Mrs. Endersohn, Miss Amy Dolby, Miss Dolby, Mr. Lockey, Mr. Weiss. Tickets, 1s.; galleries, 2s. 6d.; stalls, 5s. Doors open at a quarter before Eight; performance will commence at Half-past Eight o'clock.

MISS COLETTI begs to announce that her FIRST EVENING CONCERT will take place at Willis's Rooms, King Street, Saint James's, on Friday, May 19th, when she will be assisted by the following eminent artists:—Madame Taccani Tasca, Miss Ursula Barclay, Miss Nason, Signor Marras, Signor Furtardo, Mr. Lawler, and Mr. Henry Blagrove.—Conductor, Mr. Frank Mori.

THE MISSES McALPINE have the honour to announce that their CONCERT will take place at the Hanover Square Rooms, on Tuesday evening, June 6th, under the immediate patronage of Her Grace the Duchess of Sutherland, the Most Noble the Marchioness of Abercorn, the Most Noble the Marchioness of Drogheda, the Right Hon. the Dowager Countess of Darley, the Right Hon. the Lady Elizabeth Dawson, the Right Hon. the Viscountess Ebrington, the Lady Stuart, &c. Full particulars will be duly announced.

MR. FREDERICK CHATTERTON has the honour to announce his ANNUAL MORNING CONCERT, under the immediate patronage of Her Royal Highness the Duchess of Gloucester, will take place at Willis's Rooms, King-street, St. James's, on Saturday, May 20; to commence at Three o'clock. Tickets (7s.) to be had at all the principal music shops; Reserved Seats (10s. 6d.) to be had only of Mr. Frederick Chatterton, 8, Duchess-street, Portland-place, where programmes may be obtained.

MR. RICHARD BLAGROVE will give his ANNUAL CONCERT at the Hanover Rooms on Thursday Morning, May 25th, at Half-past Two. Vocalists—Madame Persiani, Miss Ransford, Miss Dolby, Signor Marras, Mr. Lockey, and Mr. Frank Bodda. Instrumentalists—Miss Arabella Goddard, Miss Lavinia Taylor, Messrs. Henry Blagrove, Hill, Lucas, Howell, and Richard Blagrove. Accompanist, Mr. C. Blagrove. Tickets, 5s.; Family Ticket (to admit five), 21s.; Stalls, 7s.; to be had only of Mr. Richard Blagrove, 71, Mortimer Street, Cavendish Square.

MRS. JOHN MACFARREN has the honour to announce that her First Matinée of PIANOFORTE MUSIC (third season), will take place at the New Beethoven Rooms, Queen Anne Street Saturday next, May 20, to commence at Three, when will be performed Beethoven's Trio in C minor, Pianoforte, Violin, and Violoncello; Mozart's Sonata in A, Pianoforte and Violin; a Violoncello Solo of Piatti; a Violin Solo of Sainton, and Pianoforte Solos of Mendelssohn, Weber, Thalberg, &c., with Vocal Pieces of Handel, Mozart, Mendelssohn, and G. A. Macfarren. The Second Matinée will take place on Wednesday, June 14. During the series will appear, Herr Ernst, M. Sainton, Signor Piatti, Mr. Lazarus, Mr. W. H. Holmes, Mrs. Endersohn, Madame and Mr. Weiss, Madame and Signor F. Lablache, Mr. Montem Smith, Mr. Frank Mori, and other eminent Artists. Erard's Pianofortes will be used. Subscription, 10s. 6d.; Ditto, Reserved Seat, 15s.; Ticket, for either Matinée, 7s.; Reserved Seat, 10s. 6d.; to be had at Ebers's Library, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

HANOVER SQUARE ROOMS.—MISS MESSENT respectfully announces to her friends and patrons that her GRAND CONCERT will take place on Tuesday Evening, May 23, 1854. Vocalists—Madame Amedei, Mdlle. Agnes Büry, Miss Poole, Miss Messent, Mdlle. Julie Mouat (her first appearance), and Miss Dolby; Herr Reichtart, Mr. Herberle, M. Jules Lefort, Mr. Irving, and Mr. Frank Bodda. Instrumentalists—Piano, Mr. Brinley Richards and Mr. Aguilar; Flute, Mr. Richardson; Violin, Signor Bazzini; Violoncello, Herr Romberg. Conductors—Messrs. F. Mori, Aguilar, Gantz, and Praeger. Tickets, 7s. 6d. Reserved Seats, Half-a-Guinea. To be had of Miss Messent, 6, Hinde-street, Manchester Square.

MR. C. E. HORSLEY has the honour to announce that his GRAND EVENING CONCERT will take place at the Hanover-square Rooms, on Friday, June 2. Vocalists—Madame Clara Novello, Mrs. C. Lockey, Mr. Sims Reeves, and Herr Formes. Solo Violin, Herr Ernst. On this occasion (besides a selection from the works of various composers) will be produced, for the first time, COMUS, a cantata, the words selected from Milton's Masque, the music composed by Mr. C. E. Horsley. The orchestra and chorus will be complete in every department. Tickets 7s., reserved seats half-a-guinea each, to be had at Chappell's, Cramer's, Addison's, Leader and Cocks', Ewer and Co.'s, Keith and Prowse's, Cheapside.

THE ENGLISH GLEE AND MADRIGAL UNION.—

Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond Street.

LA HARMONIUM.—MDME. DREYFUS has arrived in town, and will attend concerts or private parties to perform on the Harmonium. Also to give lessons on this now popular instrument. Terms and particulars at Chappell's, 50, New Bond-street.

MR. PAGET (Bass), Mrs. PAGET (late Miss CLARKE), Royal Academy of Music (Contralto).—All communications relative to engagements for Concerts and Oratorios to be addressed Atherstone, Warwickshire.

DUTY OFF TEA.—On and after the 6th of April, all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s. 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

FOR SALE.—A NEW PICCOLO PIANOFORTE, by a first-rate London maker, 6½ octaves, in rosewood, to be sold on very advantageous terms. It may be seen at Messrs. Boosey and Sons, 28, Holles-street, Oxford-street.

BOOSEY'S BRASS BAND JOURNAL.—The Annual Subscription reduced one-half, namely, from four guineas to two guineas. Messrs. Boosey & Sons, in announcing the above important reduction in the price of Boosey's Brass Band Journal, commencing from May 15th, beg to inform their Subscribers that no reduction will take place in the quantity of matter in each number, which, as heretofore, will consist of a variety of quick steps, dances, and Operatic pieces, &c. A number is published and forwarded to Subscribers on the 15th of every month. Price to Non-Subscribers, 5s. per number. This Journal can be performed by a Brass Band of any size. A list of back numbers may be had on application. Boosey & Sons, 28, Holles-street.

BOOSEY'S NEW MODEL CORNET-À-PISTONS. Price Seven Guineas. In calling attention to a new and very beautiful model Cornet-à-Piston which Messrs. Boosey & Sons have lately completed, they would beg to observe that, with the assistance of the most able professors in London, they have succeeded in uniting in this instrument a perfect intonation with a clear, rich, and brilliant tone never before attained to such perfection in the cornet-à-piston. It can, further, be played without effort, even by one inexperienced in the use of brass instruments. BOOSEY AND SONS, Holles-street, Military Instrument Manufacturers and Music Publishers to Her Majesty's Army, and the Honourable East India Company's Service, &c.

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ST. MARTIN'S ORGAN.—MESSRS. BEVINGTON and SONS, Organ Builders, London, being favoured with the order to build the grand organ for the parish church of St. Martin's-in-the-Fields, Trafalgar-square, London, are desirous to DISPOSE OF the present INSTRUMENT which is about to be removed, containing great, swell, and choir organs. For further particulars apply at Messrs. Bevington's Organ Manufactory, 48, Greek-street, Soho-square.

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IT WAS THE TIME OF ROSES—Ballad, by Thomas Hood, the music by John Wass—and sung by Mrs. Inman at Mrs. Galton's Concert—is published this day, price 2s., by Boosey and Sons, 28, Holles-street.

JUST PUBLISHED.—Signor Orsini's Cabaletta, *T'AMO*, introduced by Madile. Crespi, with great success, in the Opera of *L'Elisir d'Amore*. Wood and Co., Edinburgh, Glasgow, and Aberdeen; and Campbell, Ransford and Co., 53, New Bond-street, London.

THE FRENCH AMBASSADOR'S BALL.—*La Reine Hortense* Quadrille, by Henri Laurent, to which Her Majesty the Queen danced on the above occasion, will be published on Tuesday next. It is composed on French Imperial airs, concluding with "Partant pour la Syrie." Boosey and Sons, 28, Holles Street.

ROBERT COCKS' AND CO.'S NEW MUSICAL PUBLICATIONS.

HAMILTON and the PIANOFORTE.—Just published, the 52nd edition of this extraordinarily popular Author's *MODERN INSTRUCTIONS* for the PIANOFORTE, newly revised and greatly enlarged by Carl Czerny, pupil of Beethoven; large music folio, 62 pages, price only 4s. Also, by the same, *Hamilton's Modern Instructions for Singing*; large music folio, 5s. May be ordered of all music-sellers and booksellers.

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MEYERBEER'S NEW OPERA.—Unauthorised Editions of portions of my Works having appeared, I hereby give Notice, that I have sold the Copyright for the British Dominions of my New Opera, *L'ETOILE DU NORD*, to MESSRS. CRAMER, BRAILE and Co., of Regent-street, and they and Mr. Chappell, of New Bond-street, alone in England, have my authority to publish any of the Music of *L'Etioile du Nord*, including also those Pieces from the Camp of Silesia that I have introduced into the Opera of *L'Etoile du Nord*. I have also accorded to them the Right of Publishing my *Marche aux Flambeaux*, and the Ninety-first Psalm that I have composed.—Paris, March 30, 1854.

GIACOMO MEYERBEER.

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